Arhivske strategije u umjetnosti postsocijalističkog vremena: Kolekcija skulptura *Trash* Mrdjana Bajića (1987.–2007.)

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Archival Strategies in Postsocialist Art: The Sculpture Collection *Trash* by Mrdjan Bajić (1987-2007)

SAŽETAK: Polazeći od impulsa za skupljanjem i arhiviranjem odbačenih predmeta, materijala i simbola minulih i potisnutih iskustava kao metodološkog okvira umjetničkog djelovanja, ovaj prilog razmatra i analizira navedene strategije u opusu beogradskog umjetnika Mrdjana Bajića na primjeru njegove kolekcije skulptura *Trash.* Odnoseći se prema pojmu postsocijalizma kao prema označitelju umjetničke refleksije o socijalističkoj prošlosti i njezinom naslijeđu, fokus analize predstavlja ispitivanje umjetnikovog djelovanja u okviru građenja kolekcije *Trash* skulptura i tako sprovedenih procesa destabiliziranja, kritičke reprodukcije i re-aktualizacije povijesnih narativa u uvijetima nestabilne tranzicijske sadašnjice.
KLJUČNE RIJEČI: umjetničke metode skupljanja i arhiviranja, iskustvo jugoslavenske socijalističke prošlosti, Mrdjan Bajić, društveno sjećanje, konstruiranje pamćenja.

Pojam postsocijalizma, koji u najširim okvirima određuje stanje u kojemu se svijet našao nakon ukidanja socijalizma i kolapsa komunizma kao jedine alternative ideologiji kapitalizma, u svijet umjetnosti uvodi se u posljednja dva desetljeća u izložbenoj i teorijsko-interpretativnoj praksi da označi umjetničke pozicije s prostora nekadašnjeg komunističkog, istočnoeuropskog bloka, uključujući i zemlje bivše Jugoslavije, time ih artikulirajući i historizirajući u kontekstu koji se definira na temelju geopolitičke drugosti u odnosu na pretpostavljeni zapadnoeuropski umjetnički prostor.[1] Upitnost produkcije pojma 'postsocijalizam' i njegova reprezentacijskog oblika i funkcije na polju institucije umjetnosti predstavlja posebnu temu aktualne kritičko-teorijske prakse,[2] no u funkciji ovoga teksta navedeni se pojam shvaća kao otvoreni označitelj umjetničkog stava prema iskustvu socijalizma i preispitivanju relacija između prošlosti i njezinih imaginacija u tranzicijskoj sadašnjosti. ········· Umjetničko promišljanje postsocijalizma kao društvenog stanja na prostoru nekadašnje Jugoslavije u metodološkom smislu pripada širem kontekstu razotkrivanja kompleksnih povijesnih i političkih odnosa aktualnih društvenih ideologija koji su prisutni u suvremenim umjetničkim praksama izvan geopolitičkog prostora nekadašnje socijalističke države, ali i izvan istočnoeuropskog komunističkog bloka. Refleks prema umjetničkom istraživanju relacija između prošlosti i sadašnjosti, politike i kulture sjećanja te mehanizama konstrukcije i reprezentacije novih društveno-ideoloških odnosa i ponašanja,

SUMMARY: Starting from an impulse to collect and archive discarded objects, materials, and symbols of bygone and suppressed experiences as the methodological framework of artistic work, this paper reflects upon and analyses these strategies in the opus of Belgrade artist Mrdjan Bajić, using as a case study his collection of sculptures titled *Trash.* Considering the term "postsocialism" as a signifier for artistic reflection on the socialist past and its legacy, the author focuses on exploring the artist's procedure in building up the collection of *Trash* sculpture as a set of processes aimed at destabilizing, critically reproducing, and re-actualizing historical narratives in the unstable circumstances of the transitional present.
KEYWORDS: artistic methods of collecting and archiving, the experience of Yugoslav socialist past, Mrdjan Bajić, social memory, construction of remembrance.

The term "postsocialism", which very broadly defines the state in which the world finds itself after the fall of socialism and the collapse of communism as the only alternative to the ideology of capitalism, has entered the world of art in the past two decades. In exhibition practice and theoretical interpretation, it describes various artistic positions in the former communist, Eastern European bloc, including the Yugoslav region, articulating and historicizing it in a context that is determined by geopolitical otherness in regard to the superior Western European artistic space.[1] Questionability of the term "postsocialism" and its representational forms and functions in the field of art as an institution is a special topic in the current criticism and theory of art,[2] but in this text it has been taken as an open signifier for artistic attitudes towards the experience of socialism and the exploration of the relationship between the past and its imaginations in the transitional present. ········· Artistic reflection on postsocialism as a state of the society in the area of former Yugoslavia belongs, methodologically speaking, to a wider context of uncovering complex historical and political relations between current social ideologies, which are present in contemporary artistic practices beyond the geopolitical space of the former socialist state, as well as beyond the Eastern European communist bloc. A reflex of exploring artistically the relations between the past and the present, the politics and culture of memory, and the mechanisms of constructing and representing new forms of relationship and

prisutan tijekom čitavoga dvadesetog stoljeća (u korpusu povijesnih avangardi, poslijeratnoj umjetnosti *pop arta* i neoavangardnih stremljenja), intenziviran je s pojavom postmodernizma i prisutan od kraja osamdesetih i početka devedesetih godina prošlog stoljeća u suvremenoj umjetničkoj praksi bez geopolitičkih ograničenja.[3] Taj impuls u umjetnosti odnosi se, dakako, na različite ideološke i političke premise u okvirima kojih nastaje i prema kojima djeluje (njihov tematski repertoar je stoga različit), ali u metodološkom smislu navedeni modeli umjetničkih praksi dijele zajedničke pristupe, što omogućava i njihovu usporednu kontekstualizaciju izvan isključivih okvira konstruiranog ,,zapadnog", ,,istočnog" ili nekog trećeg određenja.[4] ········· Jedna od metodologija u okviru koje se u umjetnosti elaboriraju navedeni impulsi vezana je uz arhiv, odnosno aproprijaciju i reinvenciju arhivskih strategija u umjetničkom djelovanju radi istraživanja mehanizama produkcije povijesti i znanja o prošlosti, kao i interpretacije fenomena ekspanzije ili ukidanja kolektivnog društvenog pamćenja.[5] Iako u kontekstu povijesti i teorije umjetnosti elaborirano 2004. godine u tekstu Hala Fostera ,,An Archival Impulse", interes za arhiv izvan njegova državno-institucionalnog značenja javlja se još u Foucaultovoj *Arheologiji znanja* (1969.), gdje se arhiv dematerijalizira i razmatra kao sustav izjava, pravila i praksi koje oblikuju sve ono što može biti rečeno.[6] Na nestabilni, međusobno isključujući karakter arhiva koji istovremeno inicira procese pamćenja i zaboravljanja, odnosno potiskivanja, ukazuje Derrida u *Arhivskoj groznici* (1995.), služeći se pri tome psihoanalitičkim terminima Sigmunda Freuda,[7] otvarajući tako polje za daljnja razmišljanja o arhivu u simboličkom smislu za koji se vezuju procesi pamćenja, zaboravljanja i imaginacije. ········· Prije nego se počne s analizom konkretnog primjera, nužno je razmotriti osnovne karakteristike arhiva kao mehanizma poimanja povijesnog i sadašnjeg vremena. Arhiv funkcionira kao taktilni, vizualni i kognitivni prostor koji po principu selekcije i hijerarhije čuva fragmente svršenih događaja od kojih se kasnije stvaraju različiti povijesni narativi.[8] U institucionalnom smislu, on uspostavlja i kontrolira kolektivno pamćenje (ili zaboravljanje), tako da se u njemu reflektiraju društveni odnosi i stavovi prema (kolektivnoj) prošlosti i povijesti. Imajući to na umu, uz arhivski impuls u suvremenim umjetničkim praksama Hal Foster vezuje interes umjetnika za izgubljene ili dislocirane povijesne informacije koje se izlaganjem nađenih slika, objekata i tekstova čine vidljivima, odnosno fizički prisutnima u izloženom kontekstu.[9] Takve prakse vezane su uz fizičke, opipljive arhive i arhivske materijale (nasuprot virtualnim bazama podataka) koji se izlaganjem u javnosti nude promatraču na interpretaciju. Kreirajući arhive, umjetnici ukazuju na alternativne načine selekcije i organizacije događaja i narativa o prošlosti u odnosu na za to zadužene institucije (arhive, muzeje, biblioteke). Takvim umjentičkim intervencijama, kako Foster zaključuje, oslanjajući se svakako na Derridu, naglašava se oprečna priroda arhivskog materijala kao nađenog, a ipak konstruiranog, faktualnog, ali i fiktivnog, zatim javnog kao i privatnog.[10] ········· U društvenom, značenjskom i funkcionalnom kontekstu nasuprot arhivu stoji otpad, kao mjesto na koje se ,,skupljaju" predmeti i materijali koji nisu ispunili kriterije da budu sačuvani, odnosno odabrani kako bi zbog svoga značenja bili historizirani premještanjem na mjesto kolektivnog ili individualnog pamćenja. Otpad je u strukturalnom smislu svojevrsna vrsta arhiva, s tim što joj se po funkciji suprotstavlja. I arvih i otpad, budući da se mogu promatrati kao simptomi kulturološkog pamćenja i zaborava, reflektiraju aktualne odnose prema prošlosti unutar društva te su zbog toga čest predmet istraživanja umjetnika, filozofa i drugih istraživača.[11]

MRDJAN BAJIĆ, *TRASH: GEDŽA*, 2001.–2007.
FOTOGRAFIJA VLADIMIR PERIĆ, ©MRDJAN BAJIĆ

MRDJAN BAJIĆ, *TRASH: GEDŽA*, 2001-2007. PHOTO:
VLADIMIR PERIĆ, ©MRDJAN BAJIĆ

MRDJAN BAJIĆ, *TRASH: PUNO POZDRAVA ZA LEPOG JADRANA*, 1999.–2007., FOTOGRAFIJA VLADIMIR PERIĆ, ©MRDJAN BAJIĆ

MRDJAN BAJIĆ, *TRASH: MANY GREETINGS FROM THE BEAUTIFUL ADRIATIC*, 1999-2007., PHOTO: VLADIMIR PERIĆ, ©MRDJAN BAJIĆ

methodologies that serve to elaborate these impulses in art, there is one related to the archive, that is, to the appropriation and reinvention of archival strategies in artistic activity with the aim of exploring the mechanisms of history production and knowledge about the past, as well as interpreting the phenomena of expansion or abolition of collective social memory.[5] Even though elaborated in the context of art history and art theory in 2004, in the essay on "An Archival Impulse" by Hal Foster, interest for the archive beyond its significance as a public institution had already been expressed by Foucault in his *Archaeology of Knowledge* (1969), where the archive was dematerialized and analyzed as a system of statements, rules, and practices that shape all that can be said.[6] The unstable, mutually exclusive character of the archive, where processes of remembering and forgetting (or suppressing) are triggered simultaneously, has been indicated by Derrida in his *Archive Fever* (1995), where he used the psychoanalytic terminology of Sigmund Freud[7] in order to open up the field for further reflections on the archive in a symbolic sense, together with its processes of remembering, forgetting, and imagining. ········· Before analyzing my research case, I would like to say a few words about the basic features of the archive as a mechanism of understanding the historical and present times. The archive functions as a tactile, visual, and cognitive space that uses the principles of selection and hierarchy in order to preserve fragments of past events, which are then used to create various historical narratives.[8] As an institution, it constitutes and controls collective memory (or oblivion), thus reflecting the social relations and attitudes towards the (collective) past and history. Taking all this into consideration, Hal Foster has associated the archival impulse in contemporary artistic practices with the artists' interest in lost or dislocated historical information, which are made visible or physically present in the exhibition context by means of displaying readymade images, objects, and texts.[9] Such practices are linked to physical, tangible archives and archival materials (contrary to a virtual database), which are offered to the observer's interpretations by means of public exhibitions. By creating archives, the artists indicate alternative methods of selecting and organizing events and narratives about the past in relation to the institutions in charge (archives, museums, libraries). Such artistic interventions, as Foster has concluded, undoubtedly relying on Derrida, emphasize the contradictory nature of archival material as readymade yet construed, factual yet fictional, public yet private.[10] ········· In the social, semantic, and functional contexts, the opposite of the archive is trash as a place that "collects" those objects and materials that could not meet the criteria of importance, needed to be preserved or selected for historicization, and were therefore not transferred to a site of collective or individual memory. In the structural sense, trash is also a sort of archive, although functionally opposed to it. Both the archive and trash, insofar as they can be considered as symptoms of cultural memory and oblivion, reflect the society's current attitudes towards the past, which is why they are often in the focus of interest of

behaviour in terms of social ideology, has been present throughout the 20th century (in the historical avant-gardes; the post-war Pop Art, and the neo-avantgarde tendencies). With the emergence of postmodernism, it became more intense, and since the late 1980s and the early 1990s it has been present in the contemporary artistic practice with no specific geopolitical boundaries.[3] This impulse in art refers, of course, to the various ideological and political premises within which it is created and according to which it operates (its thematic repertoire being therefore manifold), but in terms of methodology, the abovementioned models of artistic practices share various common approaches, which makes it possible to juxtapose and contextualize them beyond the exclusive and construed "Western", "Eastern", or other frameworks.[4] ········· Among the

Reinvencija strategije arhiviranja primijenjena na procese aproprijacije odbačenih, nepotrebnih i neželjenih predmeta i materijala nalazi se u središtu umjetničke metodologije kipara Mrdjana Bajića (rođen 1957. godine u Beogradu). Njegovo istraživanje u ovom kontekstu najbolje se može pratiti u permanentnoj seriji, stalno rastućoj osobnoj kolekciji maketa, skulptura malih dimenzija objedinjenih pod nazivom *Trash* koja nastaje u periodu između 1987. i 2007. godine, a koja se nalazi u fokusu analize ovoga teksta. ········ Mrdjan Bajić je od početka osamdesetih godina dvadesetog stoljeća aktivan na beogradskoj umjetničkoj sceni, gdje se njegovo stvaralaštvo kontekstualizira u okvirima „koncepcijskog i ideološkog postmodernog prevrata u srpskoj umetnosti" i složenih strategija promišljanja i postupaka *razgradnje*, *razaranja*, *subverzije* i *izvrtanja* (konvencionalnog modernističkog) medija skulpture.[12] Nizom kompleksnih i međusobno povezanih procesa postmodernističkog prosedea u tretiranju skulpture Bajić nadilazi zahvate fragmentacije i razgradnje tog medija premještajući fokus istraživanja u polja prostorne, značenjske i empirijske (iskustvene) egzistencije skulpture, uvodeći arhitektonsko-konstruktorsku metodologiju u njezinoj izgradnji. Njegov primarni medij, okarakteriziran kao *skulptotektura*, utemeljen je u napetosti između različitih principa: skulpture i arhitekture, redukcije i konstrukcije, imaginacije i racionalizacije.[13] Prateći Erjavčevu tezu, Bajićev umjetnički pristup bio bi blizak postutopijskom umjetničkom stavu karakterističnom za

postsocijalistički prostor,[14] dok u okvirima beogradske umjetničke scene umjetnikova pozicija anticipira razvoj *retoričke struje* u skulpturi devedesetih.[15] ········ Osim navedenih binarnih principa, treba istaći i suprotstavljenost principa arhiviranja i odbacivanja, pamćenja i brisanja sjećanja koji su dominantno prisutni u stvaranju umjetnikove serije skulptura *Trash*. On permanentno ispituje mogućnosti uklapanja, povezivanja i kombiniranja raznolikih ručno stvaranih i nađenih elemenata, figura, materijala i predmeta. *Trash*, Bajićev intimni *Kunstkammer* koji skladišti artefakte svakodnevne, povijesne i kulturološke provenijencije, upućuje na autorovu fascinaciju načinom na koji se u kulturološkom smislu slikama i oblicima proizvode i prezentiraju uvjerenja, mitovi i ideologije, kao i na njegovu potrebu za traženjem, prikupljanjem, ali i reproduciranjem i pravljenjem ostataka, insignija i rukotvorina minulih društvenih i kulturnih iskustava. Predmeti koje Bajić skuplja, arhivira, reproducira i inkorporira u svoje skulpture zaboravljene su, nepotrebne stvari, odbačene iz osobnih ili kolektivnih povijesti. Arhiv Bajićeva *Trashkammera* čuva dva tipa materijala: predmete iz sfere masovne proizvodnje i konzumacije (suveniri, dječje igračke, zastave, razglednice, uglavnom iz ikonosfere socijalističke Jugoslavije) i oštećene i upotrijebljene materijale (napukla keramika, slomljeni dijelovi stakla, ljepljive trake, komadi drva, izrezanog kartona, trake tkanina, metalne žice, konop i slično). Fasciniran tim zagubljenim i neželjenim artefaktima kao svjedocima autodestruktivnog potencijala suvremenog društva, umjetnik te
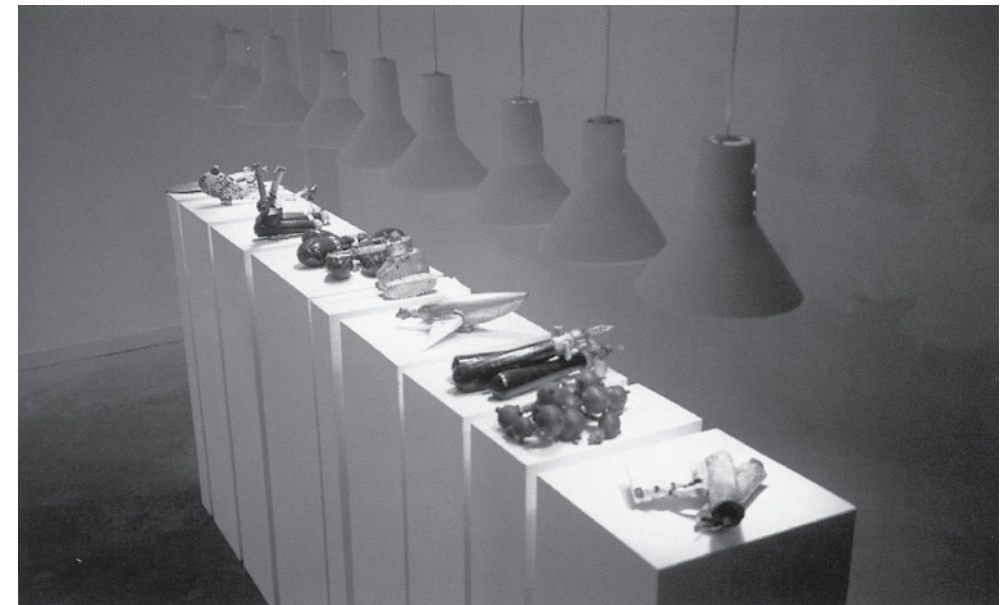
artists, philosophers, and other researchers.[11] ········ Reinventing the strategy of archival documentation by applying it to the processes of appropriation of discarded, useless, and unwanted objects and materials was at the core of artistic methodology for sculptor Mrdjan Bajić (b. 1957 in Belgrade). In this context, his research is best illustrated by an ongoing series and an ever-growing personal collection of models and sculptures of small dimensions unified under the title *Trash*, a project from 1987-2007 that is the object of our present analysis. ········ Since the early 1980s, Mrdjan Bajić had been actively present on the art scene of Belgrade, where his creative activity was contextualized within the "conceptual and ideological postmodern turn in Serbian art" and the complex strategies in reflecting and achieving the *deconstruction, dissolution, subversion, and perversion* of the (conventional modernist) medium of sculpture.[12] With a series of complex and interrelated postmodernist procedures in his treatment of sculpture, Bajić surpassed interventions such as fragmenting and deconstructing the medium, transferring the focus of his research into the field of spatial, semantic, and empirical (experiential) existence of sculpture, and introducing an architectural-constructional methodology in his creative work. His primary medium, characterized as *sculptotecture*, was based on the tension between different principles: sculpture and architecture, reduction and construction, imagination and rationalization.[13] Following Erjavec's hypothesis, we may say that Bajić's artistic

approach was close to the post-utopian stance that was typical of the postsocialist space,[14] while in terms of artistic scene in Belgrade his position anticipated the emergence of the *rhetorical current* in sculpture during the 1990s.[15] ········ Besides the aforementioned binary principles, one should also emphasize the oppositions of archiving-rejecting and remembering-erasing, which are strongly present in Bajić's *Trash* sculptures. He is constantly exploring the ways of inserting, associating, and combining various handmade or readymade elements, figures, materials, and objects. As Bajić's intimate *Kunstkammer*, the *Trash* collection stores various artefacts of everyday, historical, and cultural provenance, indicating the artist's fascination with the way in which convictions, myths, and ideologies are produced and presented in a culture through images and forms, as well as his need of searching and collecting, of reproducing and creating remnants, insignia, and artefacts that belong to the past social and cultural experiences. Objects that Bajić collected, archived, reproduced, and incorporated in his sculptures were forgotten, useless things that had been thrown out of personal or collective histories. The archive of Bajić's *Trashkammer* preserves two types of materials: objects from the sphere of mass production and consumption (souvenirs, toys, flags, mostly from the iconosphere of socialist Yugoslavia) and damaged, used materials (cracked ceramics, broken glass, duct tapes, pieces of wood, cut-up cardboard, ribbons, metal wire, rope, and alike). Fascinated by these misplaced and unwanted artefacts as
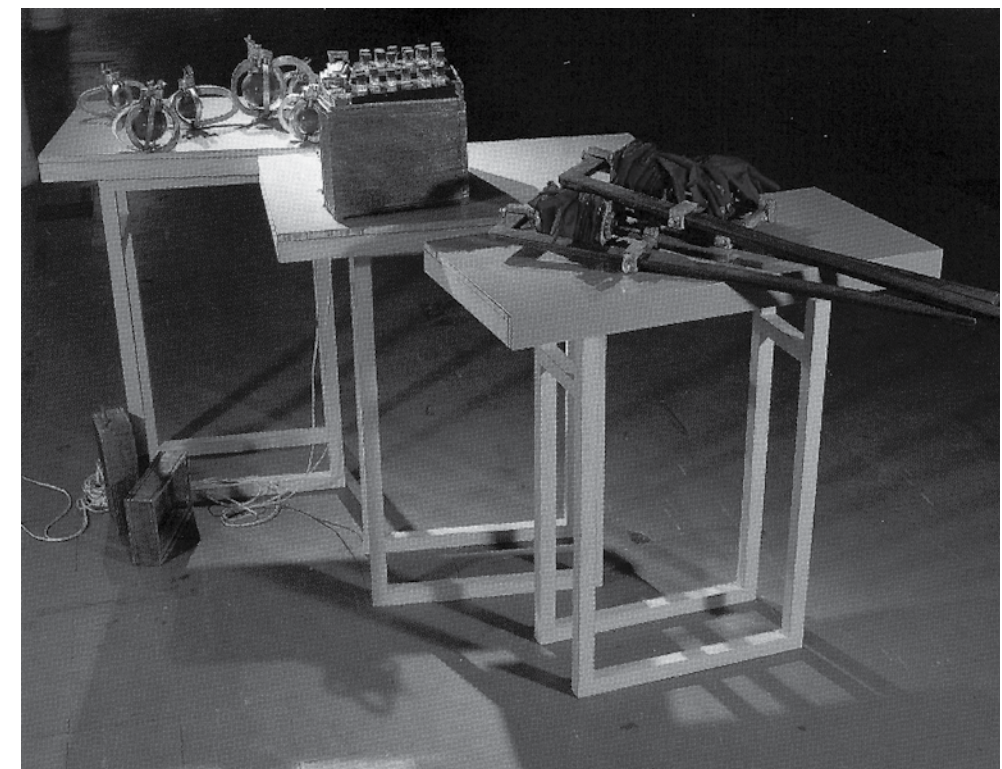
objekte, lišene njihove prvobitne funkcije, transformira u skulpturalne konstrukcije, tako ih „oživljavajući" u situacijama i sklopovima u kojima dobivaju promjenljiva, nestabilna, permanentno dinamična značenja. O principu nastanka *Trasha* umjetnik piše: „Zajedno na gomili fragmenti i neostvarene celine – komadi napravljeni: u ideološki razmekšanoj post-titovskoj Jugoslaviji osamdesetih godina; u bujnom produkcijskom sistemu Pariza ranih devedesetih; u potpunoj izolaciji amputiranog Beograda tokom ratobornih devedesetih; takođe i danas u ambivalentnoj situaciji novoga veka i nove Srbije čiji je pejzaž između odsustva i prisustva, aktivizma i pasivnosti, krivice i veselog početka, tradicionalnih a lokalnih i savremenih, a uglavnom globalnih mitova. Zajedno na gomili komadi koji ni tada nikome nisu bili potrebni; koji ni meni nisu bili potrebni; ili su bili višak; ili su mi svojevremeno – iz nekog sada zaboravljenog razloga – bili veoma važni pa sam ih namerno zaturio po ćoškovima ateljea; ili nikome nisam hteo da ih dam; ili sam mislio da ću od tih predložaka napraviti velike „ozbiljne" skulpture a uglavnom nisam, ili jesam pa sam ih baš zato čuvao."[16] ………
Inkluzijom odbačenih, nepotrebnih ili zaboravljenih predmeta od kojih dalje stvara radove Bajić ne samo da rekontekstualizira ili destabilizira značenje i status tih objekata u kulturološkom, ideološkom, društveno-povijesnom ili intimnom smislu, nego postavlja i pitanja o ponašanju i percepciji onoga što jedna kultura/ kolektiv/individua prepoznaje kao vrijedno, odnosno bezvrijedno; onoga što se prepoznaje kao važno da bi bilo sačuvano, odnosno

nebitno da može biti zaboravljeno i fizički eliminirano iz prostora povijesnog sjećanja. Na toj ravni Bajić stvaranjem alternativnog arhiva predmeta iz ikonosfere socijalističke Jugoslavije kritički promatra fenomen odbacivanja, potiskivanja i uništavanja socijalističkog naslijeđa koji je u srpskoj sredini izrazito prisutan tijekom devedesetih godina 20. stoljeća. Odabirući predmete iz popularnog, masovnog, kolektivu poznatog i prepoznatljivog područja koje pripada zajedničkom iskustvu jugoslavenskog socijalizma, on u javnom prostoru otvara polje za rekonstrukciju procesa interpretacije prošlosti i time potiče diskusiju o konstrukciji identiteta zajednice koja se zasniva na analizi njezina ponašanja, navika i seta vrijednosti prema materijalnoj baštini – artefaktima čija funkcionalna ili simbolička neaktualnost služi kao izgovor za njihovo zanemarivanje ili uništavanje. Čuvanjem objekata, kojima je prethodno oduzeto značenje, u kiparskim sklopovima koji naglašavaju njihov skulptoralni i taktilni potencijal, oni s sfere upotrebnog i temporalnog bivaju premješteni u područje umjetničkog koje na principima efemernosti značenja gradi svoj postojani tehnički, formalno-konstruktorski karakter. Novonastali, rekombinirani objekti koji pripadaju Bajićevu arhivu *Trash* imaju nazive kao što su: *Puno pozdrava sa lepog Jadrana*, *Nesvrstani*, *Daddy's Gift*, *Seobe*, *Babuška*, itd., na taj način dobivajući dodatne slojeve značenja u procijepu između teksta i predmeta/materijala. Takvi označitelji eksponata Bajićeva arhiva naglašavaju njegovu referentnost na iskustvo socijalizma; istovremeno iskazujući

cinizam prema percepciji navedenog povijesnog iskustva u sadašnjosti. ……… S druge strane, čuvanje i isticanje objekata pripada autorefleksivnoj liniji Bajićeva umjetničkog djelovanja, koja, reagirajući na nestabilnost i neizvjesnost sadašnjosti, teži da intimnu povijest umjetnikova iskustva očuva njezinom inkluzijom i materijalizacijom u skulpturi. On kolekciju *Trash* i fizički prenosi sa sobom iz Beograda u Pariz, u kojemu je živio i radio između 1990. i 1996. godine, i nakon toga je sa sobom vraća u Beograd, iskazujući time snažnu intimnu važnost koju ti predmeti za njega imaju. Proces konstantnog arhiviranja u korpusu prakse Mrdjana Bajića predstavlja i čin historizacije vlastite pozicije unutar nestabilnog institucionalno-umjetničkog sistema. Autoarhiviranje je proces prisutan i u drugim segmentima umjetnikova djelovanja – on

2006. godine publicira knjigu :*backup* koja je organizirana kao arhiv skica, bilježaka, tekstova, izgubljenih, započetih, odbačenih i završenih radova i ostalih fragmenata njegova stvaralaštva u periodu između 1980. i 2005. godine, s ciljem da dokumentira, evaluira, sistematizira, odnosno *backupira*, i tako retrospektivno spozna i intepretira vlastitu umjetničku poziciju.[17] ……… Od početka nastanka kolekcije i arhiva *Trash* Bajić njegove objekte u kontinuitetu izlaže u različitim prostornim organizacijama, prateći logiku izlaganja krhkog arhivskog materijala. Svaki objekt u izloženom prostoru postavlja se na zasebni postament s osvjetljenjem, naglašavajući tako sistematičnost i minucioznost u prezentaciji te aludirajući na muzejske postave povijesnih ili umjentičkih eksponata. Postamenti na kojima se nalaze objekti iz

MRDJAN BAJIĆ, *TRASH*, POSTAV S IZLOŽBE *MRDJAN BAJIĆ: NA LEPOM PLAVOM DUNAVU*,
GALERIJA SAVREMENE UMETNOSTI SMEDEREVO, 2013. FOTOGRAFIJA: VLADIMIR POPOVIĆ,
©MRDJAN BAJIĆ

MRDJAN BAJIĆ, *TRASH*, FROM THE EXHIBITION *MRDJAN BAJIĆ: THE BLUE DANUBE*,
GALLERY OF CONTEMPORARY ART SMEDEREVO, 2013. PHOTO: VLADIMIR PERIĆ,
©MRDJAN BAJIĆ

witnesses of self-destructive potential of the modern society, the artist transformed these objects, deprived of their original function, to sculptural constructions, thus "reviving" them through situations and settings in which they obtained alterable, unstable, permanently dynamic meanings. As for the principles behind the creation of *Trash*, Bajić once stated the following: "Together on a heap: fragments and unrealized wholes – pieces made in the ideologically softened post-Titoist Yugoslavia of the 1980s; in the rich production system of Paris in the early 1990s; in complete isolation of the severed Belgrade during wartime in the 1990s; and also today, in the ambivalent situation of the new era and new Serbia, whose landscape is somewhere between absence and presence, activism and passivity, guilt and a cheerful beginning, traditional, yet local, and modern, mostly global myths. Together on a heap: pieces that nobody ever needed; even I didn't need them; or they were superfluous; or they used to be rather important at some point – for a reason I no longer recall – and so I misplaced them on purpose in the corners of my atelier; or I didn't want to give them away; or I thought that I would use them to create some major, 'serious' sculptures and then I mostly didn't, or I did and that is why I preserved them."[16] ……… By including these rejected, unneeded, or forgotten objects, which he used to create new artworks, Bajić not only re-contextualized or destabilized their meaning and status in a cultural, ideological, social-historical, or intimate sense, but also raised questions about the behaviour and perception of that which a culture/collective/individual recognized

as valuable or worthless; what was acknowledged as important, and was therefore preserved, or else unimportant and could therefore be forgotten and physically eliminated from the space of historical memory. On this level, Bajić created an alternative archive of objects from the iconosphere of socialist Yugoslavia in order to critically view the phenomena of rejection, suppression, and destruction of the socialist legacy, which were intensely present in the Serbian setting during the 1990s. By selecting objects from the popular, mass domain, which were known and recognizable to the community since they belonged to the common experience of Yugoslav socialism, the artist opened up some room in public space for reconstructing the process of interpreting the past, thus encouraging a discussion on the construction of identity in a community, based on an analysis of its behaviour, habits, and values related to the material heritage – artefacts whose functional or symbolic irrelevance had served as an excuse to neglect or destroy them. By preserving objects that had had their meaning taken away from them, in sculptural sets that emphasized their sculptural and tactile potentials, the artist displaced them from the sphere of everyday, temporal use into the domain of art, which builds its technical, formal, and constructional character on the ephemeral quality of meaning. The newly created, recombined objects that form part of Bajić's *Trash* archive have names such as: *Many Greetings from the Beautiful Adriatic, The Non-Aligned, Daddy's Gift, Moves, Matryoshka*, and so on, which adds new layers of meaning into the gap between the text and the object/

material. Such signifiers added to Bajić's archive emphasized his references to the experience of socialism, at the same time expressing cynicism regarding the perception of historical experience in the present times. ……… Furthermore, preserving and accentuating objects belonged to the self-reflexive line of Bajić's artistic activity, in which he reacted to the instability and uncertainty of the present and sought to preserve the intimate history of his experience by including and materializing it in sculpture. He actually physically transferred his *Trash* collection from Belgrade to Paris, where he lived and worked from 1990-1996, and then took it back to Belgrade, thus expressing a strong intimate significance that these objects had for him. The permanent process of archiving in the practice of Mrdjan Bajić was also an act of historicizing one's own position within the unstable system of art institutions. Self-

archiving was also present in other segments of his activity – in 2006, he published a book called :*backup*, which was organized as an archive of sketches, notes, texts, lost, started, discarded, and completed works and other fragments from the period 1980-2005, with the aim of documenting, evaluating, systemizing, and backuping, thus retrospectively summarizing and interpreting his own artistic position.[17] Since the beginnings of the *Trash* collection and archive, Bajić had been continuously exhibiting his objects in various spatial constellations, following the logic of displaying fragile archival material. Each object was placed on a separate base, with special lighting, which accentuated the systematic and meticulous manner of presentation and also alluded at the museum displays of historical or artistic exhibits. The bases on which the objects from *Trash* stood were of the same dimensions, set freely

Trasha istih su dimenzija, postavljeni slobodni u prostoru ili kao kubusi koji se izdvajaju iz bočnih zidova galerijskog prostora, organizirani tako da omogućavaju pregledni uvid u umjetnikov arhiv bez međusobno hijerarhijskog odnosa, tako da svi eksponati imaju isti tretman u predstavljanju. Takav način postave arhiva *Trash* omogućava njegovu stalnu rekontekstualizaciju koja se odvija u različitim izložbenim i prostornim konceptima, nerijetko oličenim u izložbenim nazivima. Bajić navedenim izlaganjem objekata izvodi ulogu sličnu onoj koju povjesničar izvodi u arhivu – odabirom određenih dokumenata u funkciji njegova istraživanja (u umjetnikovu slučaju radi se o objektima), on konstruira narativ uspostavljanjem novih odnosa između fragmenata evaluiranog materijala, time iznova ukazujući na mogućnost konstantno nove produkcije (povijesnih) narativa. ········· Objekte iz tog arhiva Bajić inkorporira i u druge radove, kao što su *Krv, znoj i suze* (1997.–98.), *Spomenici* (1997.–2001.) te u projekt *Yugomuzej* koji je 2001. predstavio u Centru za kulturnu dekontaminaciju u Beogradu.[18] U navedenim radovima eksponati iz kolekcije *Trash* izlažu se na način koji se znatno razlikuje od do tada prisutnog koncepta – oni se postavljaju na improvizirane radne površine koje odgovaraju nestabilnoj, fragmentarnoj, izrazito taktilnoj prirodi predstavljenih objekata, kreirajući tako skulpturalno-arhitektonske cjeline koje naglašavaju fragilni karakter skupljenog materijala. Istodobno, inscenirani radno-konstruktorski karakter takvih postava ukazuje na nedovršenost, odnosno stalnu otvorenost Bajićeva arhiva za nove

odbačene predmete i materijale. Njihovom inkluzijom u *Yugomuzej* koji je zamišljen kao imaginarni muzej, intimni umjetnikov hommage i mjesto sjećanja na jugoslavensko iskustvo, a s ciljem suočavanja javnosti s njezinim neželjenim naslijeđem nakon završetka ratova na prostoru nekadašnje jugoslavenske države, arhiv *Trash* dobiva dodatnu historizaciju kao godinama razvijan organizam materijala, predmeta i objekata iz kojih Bajić razvija skulpture, skulptotekture i *site-specific* instalacije velikih dimenzija, a koje se nadovezuju na skupljačko-asamblažnu metodu na kojoj je zasnovan arhiv *Trash*. Eksponati *Trasha* tom prilikom dobivaju individualne brojeve i oznake u sistematizaciji kolekcije *Yugomuzeja*. ········· Postupcima *skupljanja*, *čuvanja*, *sistematizacije*, formalne i značenjske *transformacije predmeta* te *rekontekstualizacije* njihovih značenja i *konstrukcije* nestabilnih odnosa oživljavanja prošlosti u specifičnim prostornim sklopovima i postavama Bajić kritički razmatra tranzicijske mutacije povijesnih narativa kao proizvode postsocijalizma, istovremeno stvarajući promjenljivi i dinamični izložbeni okvir za uspostavljanje kontinuiteta s prekinutim socijalističkim naslijeđem. Arhiviranje kao postupak u seriji *Trash* ne historizira, nego aktualizira fragmente prošlosti revitalizujući ih u relacijama sadašnjosti,[19] konstruirajući pri tome mjesta sjećanja i aktivne kontemplacije u isto vrijeme.[20] Postsocijalistički društveni okvir u kojemu stvara služi mu kao polje za permanentno istraživanje i reprodukciju odnosa prema prošlosti u ideološki nestabilnom sustavu vrijednosti čije se mutacije

otkrivaju intervencijama unutar arhiva njegovih slikovnih i predmetnih reprezentacija. Iz inventara socijalističkog iskustva Mrdjan Bajić gradi prostor za konfrontaciju kako s minulim vjerovanjima i uvjerenjima tako i s neizvjesnostima postsocijalističkih aktualnosti.

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[1] Iako se postsocijalizam u sferi političke teorije odnosi ne samo na europsku, nego i na globalnu situaciju koja nastaje ukidanjem socijalizma (usporedi s Nancy Fraser, *Justice Interrupts. Critical Reflections on the "Postsocialist" Condition*, Routledge, New York/London, 1997, 1–8), taj pojam na polju umjetnosti vezuje se uglavnom uz geopolitički prostor istočnoeuropskog (komunističkog) bloka. Dok Epstein postsocijalizam promatra kao postmodernizam u društvenoj i političkoj sferi (Ellen E. Berry, Kent Johnson, Anesa Miller-Pogacar, "Postcommunist Postmodernism - An Interview with Mikhail Epstein", u: *Common Knowledge*, vol. 2, br. 3, 1993, Duke University Press, Duhram, 103–118), Erjavec ga temeljno određuje kao "alternativu" zapadnom postmodernističkom modelu u umjetnosti, u: Aleš Erjavec (ur.), *Postmodernism and the Postsocialist Condition*, University of California Press, Berkeley/Los Angeles/London, 2003, 26–41. Boris Groys elaborira pojam postkomunizma u sferi kulture Istočne Europe u odnosu na komunistiku utopiju kao prošlo iskustvo: Boris Groys, "Die postkommunistische Situation", u: Boris Groys i drugi (ur.), *Zurück aus der Zukunft. Osteuropäische Kulturen im Zeitalter des Postkommunismus*, Suhrkamp, Frankfurt am Main, 2005, 36-48. Nekadašnji jugoslavenski prostor u kontekstu postsocijalizma obrađen je u studijama: Marina Gržinić, "Synthesis: Retro-Avant-Garde, or, Mapping Post-Socialism in Ex-Yugoslavia", izvor: http://www.artmargins.com/index.php/archive/258-synthesis-retro-avant-garde-or-mapping-post-socialism-in-ex-yugoslavia- (zadnji pregled: 20. 2. 2014.); Miško Šuvaković, "Art as a Political Machine: Fragments on the late Socialist and Postsocialist Art of Mitteleuropa and the Balkans", u: Aleš Erjavec, isto, 90–134.; Nikola Dedić, *Ka radikalnoj kritici ideologije: Od socijalizma ka postsocijalizmu*, Prodajna galerija Beograd, Beograd, 2009, 41–60.
[2] O terminu postsocijalizma u ovom kontekstu opširnije: Svetla Kazalarska, "Contemporary Art as *Ars Memoriae*: Curatorial Strategies for Challenging the Post-Communist Condition", u: Sean

Dempsey, David Nichols (ur.), *Time, Memory, and Cultural Change*, IWM, Vienna, 2009, izvor: http://archiv.iwm.at/index.php?option=com_content&task=view&id=759&Itemid=276 (zadnji pregled: 15. 1. 2014.).
[3] Ovdje se iznova oslanjam na već citiranu Epsteinovu tezu o postmodernizmu i postsocijalizmu kao pojavama koje na isti način djeluju na različitim poljima (umjetnosti odnosno društva i politike). O umjetničkoj metodologiji u tom kontekstu usporedi: Hal Foster, "An Archival Impulse", u: *October*, 110, Autumn 2004, The MIT Press, Cambridge, MA, 3–22.
[4] Komparativni metodološki modeli takvog pristupa su: Aleida Assmann, *Errinerungsräume. Formen und Wandlungen des kulturellen Gedächtnisses*, Verlag C.H. Beck, München, 1999, 343–407; Mel Jordan, Malcolm Miles (ur.), *Art and Theory after Socialism*, Intellect Books, Bristol/Chicago, 2008. U kontekstu istočnoeuropske umjetnosti pojam arhiva već je obrađen kao strategija umjetničke autohistorizacije u projektu kustosice Line Džuverović *Archive as Strategy: Conversations about Self-historicisation Across the East*, u: Calvert 22 Gallery, više na: http://www.archiveasstrategy.org/ (zadnji pregled: 2. 2. 2014.), dok se u fokusu ove analize nalazi arhiviranje kao strategija promišljanja i de-/rekonstrukcije društvenog iskustva socijalizma.
[5] O ovome opširnije vidi: Charles Merewether (ur.), *The Archive. Documents of Contepary Art*, Whitechapel/The MIT Press, London/Cambridge, MA, 2006, 10–17.
[6] Mišel Fuko, *Arheologija znanja*, prevod Mladen Kozomara, Plato, Beograd, 1998, 140–141.
[7] Jacques Derrida, *Archive Fever. A Freudian Impression*, prevod Eric Prenowitz, The University of Chicago Press, Chicago, 1996.
[8] Achille Mbembe, "The Power of the Archive and its Limits", u: Carolyn Hamilton i dr. (ur.), *Refiguring the Archive*, Springer Science+Business Media, Dordrecht, 2002, 20–21.
[9] Hal Foster, isto, 4.
[10] Isto, 5.
[11] Aleida Assmann, isto, 383.
[12] Krajem devetog desetljeća dvadesetog stoljeća primjena navedenih metoda u Bajićevu skulpturalnom istraživanju predmetno-figuralnih oblika dovodi do mutiranja njihovih predodžbi u pravcu *metafizičkog, nadrealnog i simboličkog* tretiranja na razini značenja, navještajući tako nastanak novog oblika koji Lidija Merenik označava terminom *skulptektura*. Vidi: Lidija Merenik, "Mrdjan Bajić, ili godine insomnije", u: V. Veličković (ur.), *Mrdjan Bajić : reset : Srpski paviljon = Padiglione serbo = Serbian pavilion*, Mrdjan Bajić/Dušan Ercegovac/Cicero, Beograd, 2007, 24–34.

into space or as cubes that protruded from the side walls of the gallery, organized so as to enable an overview of the artist's archive without establishing hierarchical relations, as all the exhibits enjoyed the same treatment in presentation. This way of exhibiting the *Trash* archive made it possible to re-contextualize it on a permanent basis, which took place trough different concepts of exhibition and space, often expressed in display titles. By exhibiting his objects in this way, Bajić adopted a role that was similar to the one played by the historian in an archive – by selecting particular documents for his research (or objects, in the artist's case), he constructed a narrative by establishing new relations among the fragments of the evaluated material, thus reemphasizing the possibility of a constantly new production of (historical) narratives. ········· Objects from this archive were incorporated in Bajić's other artworks, such as *Blood, Sweat, and Tears* (1997-98), *Monuments* (1997-2001), and *Yugomuseum*, which he presented in 2001 at the Centre for Cultural Decontamination in Belgrade.[18] In these pieces, objects from the *Trash* collection were exhibited in a way that was considerably different from the hitherto prevailing concept – they were placed on improvised working surfaces that corresponded to their unstable, fragmentary, and exceptionally tactile nature, creating sculptural-architectural units that accentuated the fragile character of the collected material. At the same time, the staged working/ construction character of such displays indicated the state of

incompleteness, or rather permanent openness of Bajić's archive for new discarded objects and materials. By including them into *Yugomuseum*, envisioned as an imaginary museum, the artist's intimate homage to the Yugoslav experience and a site of remembrance aimed at facing the public with its unwanted legacy after the end of wars in the territories of former Yugoslavia. The *Trash* archive was additionally historicized as an organism of materials and objects that had been evolving for years, and was now used by Bajić to create sculptures, sculptotectures, and site-specific installations of large dimensions, which continued the method of collection and assemblage on which the *Trash* archive had been based. For that occasion, exhibits from *Trash* acquired individual numbers and labels in the systematization of *Yugomuseum*. ········· By using the procedures of *collection*, *preservation*, *systematization*, formal and semantic *transformation of objects*, *re-contextualization* of their meanings, and *construction* of unstable relations in reviving the past through specific spatial setups and premises, Bajić critically assessed the transitional mutations of historical narratives as products of post-socialism, at the same time creating a mutable and dynamic exhibition framework for establishing continuity with the interrupted socialist legacy. In the *Trash* series, archiving as a procedure did not serve to historicize; instead, it actualized fragments of the past by revitalizing them in the relations of the present,[19] construing thereby sites of remembrance and active contemplations at the same time.[20] The postsocialist framework in which Bajić worked served as an area

of permanent research and reproduction of attitudes towards the past in an ideologically unstable system of values, whose mutations were revealed through interventions within the archive of pictorial and material representations. Using the inventory of socialist experience, Mrdjan Bajić constructed a space of confrontation, both with the bygone beliefs and convictions, and with the uncertainties of post-socialist actualities.

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[1] Even though in the realm of political theory the term "postsocialism" does not refer only to the European, but also to the global situation created by the fall of socialism (cf. Nancy Fraser, *Justice Interrupts: Critical Reflections on the "Postsocialist" Condition* [New York and London: Routledge, 1997], 1-8), in art it is mostly associated with the geopolitical space of Eastern European (communist) bloc. Whereas Epstein sees postsocialism as postmodernism in the social and political spheres (Ellen E. Berry, Kent Johnson, and Anesa Miller-Pogacar, "Postcommunist Postmodernism – An Interview with Mikhail Epstein," *Common Knowledge* 2/3 (1993), 103-118), Erjavec largely defines it as an "alternative" to the Western postmodernist model in art: Aleš Erjavec (ed.), *Postmodernism and the Postsocialist Condition* (Berkeley, Los Angeles, and London: University of California Press, 2003), 26-41. Boris Groys has elaborated the term "postcommunism" in the cultural sphere of Eastern Europe with regard to the communist utopia as a past experience: Boris Groys, "Die postkommunistische Situation," in: idem et al. (eds.), *Zurück aus der Zukunft. Osteuropäische Kulturen im Zeitalter des Postkommunismus* (Frankfurt a. M.: Suhrkamp, 2005), 36-48. The former Yugoslav space has been analyzed in the context of postsocialism in the following studies: Marina Gržinić, "Synthesis: Retro-Avant-Garde, or, Mapping Post-Socialism in Ex-Yugoslavia," http:// www.artmargins.com/index.php/archive/258-synthesis-retro-avant-garde-or-mapping-post-socialism-in-ex-yugoslavia- (last accessed on February 20, 2014); Miško Šuvaković, "Art as a Political Machine: Fragments on the late Socialist and Postsocialist Art of Mitteleuropa and the Balkans," in: Aleš Erjavec (op. cit.), 90-134; Nikola Dedić, *Ka radikalnoj kritici ideologije: Od socijalizma ka postsocijalizmu* [Towards a radical critique of ideology: From socialism to postsocialism] (Belgrade:

Prodajna galerija Beograd, 2009), 41-60.
[2] On the term "postsocialism" in this context, see Svetla Kazalarska, "Contemporary Art as *Ars Memoriae*: Curatorial Strategies for Challenging the Post-Communist Condition," in: Sean Dempsey and David Nichols (eds.), *Time, Memory, and Cultural Change* (Vienna: IWM, 2009), http://archiv. iwm.at/index.php?option=com_content&task=view&id=759&Itemid=276 (last accessed on January 15, 2014).
[3] Here I rely again on Epstein's above-cited hypothesis on postmodernism and postsocialism as two phenomena that operate in the same way, only in different fields (art and society/politics). On artistic methodology in this context, cf. Hal Foster, "An Archival Impulse," *October* 110 (Autumn 2004), 3-22.
[4] Comparative methodological models with this approach include: Aleida Assmann, *Errinerungsräume. Formen und Wandlungen des kulturellen Gedächtnisses* (Munich: Verlag C.H. Beck, 1999), 343-407; and Mel Jordan and Malcolm Miles (eds.), *Art and Theory after Socialism* (Bristol and Chicago: Intellect Books, 2008). In the context of Eastern European art, the notion of archive has been addressed as a strategy of artistic self-historicization in a project by curator Lina Džuverović called *Archive as Strategy: Conversations about Self-historicisation Across the East*, presented at Calvert 22 Gallery; cf. http://www.archiveasstrategy.org/ (last accessed on February 2, 2014), while this analysis focuses on archiving as a strategy for reflecting and de-/re-constructing the social experience of socialism.
[5] More on this in: Charles Merewether (ed.), *The Archive. Documents of Contemporary Art* (London and Cambridge, MA: Whitechapel and MIT Press, 2006), 10-17.
[6] Michel Foucault, *The Archaeology of Knowledge*, trans. A.M. Sheridan Smith (2nd ed. London and New York: Routledge, 2002), 146.
[7] Jacques Derrida, *Archive Fever: A Freudian Impression*, trans. Eric Prenowitz (Chicago: The University of Chicago Press, 1996).
[8] Achille Mbembe, "The Power of the Archive and its Limits," in: Carolyn Hamilton et al. (eds.), *Refiguring the Archive* (Dordrecht: Springer Science+Business Media, 2002), 20-21.
[9] Hal Foster (as in n. 3), 4.
[10] Ibid., 5.
[11] Aleida Assmann (as in n. 4), 383.
[12] In the late 1980s, application of these methods in Bajić's sculptural exploration of objects and figural forms led to a mutation of their presentation in the direction of *metaphysical, surreal, and*

[13] O genezi umjetničkog stvaranja Mrdjana Bajića opširnije u: Lidija Merenik, isto.; Ana Bogdanović, *Mrdjan Bajić. Skulptotektura*, Fondacija Vujičić Kolekcija, Beograd, 2013, 7–36.

[14] Aleš Erjavec, isto, 27–36.

[15] O podjeli beogradske skulpture na *racionalnu* i *retoričku struju*: Lidija Merenik, „Skulptura, Vasiljević, Jelenković, Rađenović", u: *Moment*, 22, 1991, Dečje Novine, Gornji Milanovac, 86.; Jasmina Čubrilo, *Beogradska umetnička scena devedesetih*, Radio B92, Beograd, 1998, 15–18.

[16] Zapis nastao 2008. preuzet je iz osobne arhive umjetnika, do sada nije publiciran.

[17] O intencijama stvaranja knjige *:backup* opširnije u umjetnikovu predgovoru na koricama ove publikacije: Zoran L. Božović, Mrdjan Bajić (ur.), *Mrdjan Bajić: Backup*, CICERO, Beograd, 2006. O strategijama umjetničke autohistorizacije vidi: Nataša Petrešin-Bachelez, „Innovative Forms of Archives, Part One: Exhibitions, Events, Books, Museums, and Lia Perjovschi's Contemporary Art Archive", http://www.e-flux.com/journal/innovative-forms-of-archives-part-one-exhibitions-events-books-museums-and-lia-perjovschi's-contemporary-art-archive/, (zadnji pregled: 1. 2. 2014.).

[18] Zbog ograničenja u dužini teksta, ovom prilikom bit će analiziran samo projekt *Yugomuzej*. Za ostale projekte vidi: Zoran L. Božović, Mrdjan Bajić (ur.), *Mrdjan Bajić: Backup*, CICERO, Beograd, 2006, 89–133.

[19] U metodološkom smislu ovakav pristup komparativan je s pozicijama Christiana Boltanskog i Ilyae Kabakova (posebno njegovu opusu u polju instalacije).

[20] U kontekstu stvaranja mjesta za aktivnu kontemplaciju iskustava prošlosti, Bajićev arhiv *Trash* inkorporiran u projekt *Yugomuzeja* u svom postutopijskom karakteru može se promatrati u širem korpusu umjetničkih memoralizacija određenih događaja/ličnosti/ideja, prije svega serije javnih spomenika Thomasa Hirschhorna.

MRDJAN BAJIĆ, *YUGOMUZEJ*, 2001., POSTAV S IZLOŽBE U CZKD-U BEOGRAD. FOTOGRAFIJA VLADIMIR POPOVIĆ, ©MRDJAN BAJIĆ

MRDJAN BAJIĆ, *YUGOMUSEUM*, 2001, FROM THE EXHIBITION AT CZKD BELGRADE. PHOTO: VLADIMIR PERIĆ, ©MRDJAN BAJIĆ

symbolic treatment on the level of meaning, thus heralding the emergence of a new form, which Lidija Merenik has termed *sculpotecture*. Cf. Lidija Merenik, "Mrdjan Bajić, ili godine insomnije" [Mrdjan Bajić, or: Years of insomnia], in: V. Veličković (ed.), *Mrdjan Bajić : reset : Srpski paviljon = Padiglione serbo = Serbian pavilion* (Belgrade: Mrdjan Bajić/Dušan Ercegovac/Cicero, 2007), 24-34.

[13] On the genesis of Mrdjan Bajić's artistic creation, see more in: Lidija Merenik (as in n. 12); Ana Bogdanović, *Mrdjan Bajić. Skulptotektura* (Belgrade: Fondacija Vujičić Kolekcija, 2013), 7-36.

[14] Aleš Erjavec (as in n. 1), 27-36.

[15] On the classification of Belgrade sculpture into the *rational* and *rhetorical currents*, see Lidija Merenik, "Skulptura, Vasiljević, Jelenković, Rađenović," *Moment* 22 (1991), 86; Jasmina Čubrilo, *Beogradska umetnička scena devedesetih* [Belgrade's art scene in the 1990s] (Belgrade: Radio B92, 1998), 15-18.

[16] This unpublished statement was made in 2008 and has been borrowed from the artist's personal archive.

[17] On the intention of creating the book *:backup*, see more in the artist's preface in: Zoran L. Božović and Mrdjan Bajić (eds.), *Mrdjan Bajić: Backup* (Belgrade: CICERO, 2006). On the strategies of artistic self-historicization, see Nataša Petrešin-Bachelez, "Innovative Forms of Archives, Part One: Exhibitions, Events, Books, Museums, and Lia Perjovschi's Contemporary Art Archive," http://www.e-flux.com/journal/innovative-forms-of-archives-part-one-exhibitions-events-books-museums-and-lia-perjovschi's-contemporary-art-archive/ (last accessed on February 1, 2014).

[18] For reason of space limitations, I have analyzed only *Yugomuseum* here. For other projects, see Zoran L. Božović and Mrdjan Bajić (as in n. 17), 89-133.

[19] In terms of methodology, this approach is comparable to the positions of Christian Boltanski and Ilya Kabakov (especially his opus in the field of installation).

[20] In the context of creating space for an active contemplation on the experiences of the past, Bajić's *Trash* archive was incorporated in the *Yugomuseum* project in its post-utopian character and may thus be viewed within a wider context of artistic memorialization of particular events/personalities/ideas, especially the series of public monuments made by Thomas Hirschhorn.